

FORMAT LITOLFF.

NOUVELLE EDITION REVUE ET CORRIGÉE  
DES ŒUVRES COMPLÈTES

DE

F. CHOPIN.

MAZURKAS.

No. 1. Op. 6. — 4 Mazurkas .....	Dédiées à la Comtesse Pauline Plater.
No. 2. Op. 7. — 5 Mazurkas .....	„ à Monsieur Johns.
No. 3. Op. 17. — 4 Mazurkas .....	„ à Madame Lina Freppa.
No. 4. Op. 24. — 4 Mazurkas .....	„ au Comte de Perthuis.
No. 5. Op. 30. — 4 Mazurkas .....	
No. 6. Op. 33. — 4 Mazurkas ..	„ à la Comtesse Mostowska.
No. 7. Op. 41. — 4 Mazurkas .....	„ à E. Witwicki.
No. 8. Op. 50. — 3 Mazurkas .....	„ à Léon Szmikowski.
No. 9. Op. 56. — 3 Mazurkas .....	„ à Mlle. C. Maberly.
No. 10. Op. 59. — 3 Mazurkas .....	
No. 11. Op. 63. — 3 Mazurkas .....	„ à la Comtesse L. Czornowska.

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# MAZURKA XVIII.

Allegretto non tanto.

F. Chopin, Op. 30. No 1.

*p* *f*

*p* *f*

*con anima.*

*Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*dim.*

*poco riten.* *p*

*f* *p*



dim.

Ped. \*

# MAZURKA XIX.

Vivace.

F. Chopin, Op. 30. N<sup>o</sup> 2.

*p* *f* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f* *p* *f* *p*

Ped. \* *p*

*f* *poco a poco cresc.* *p*

*p* Ped. \* Ped. \* Ped. \*

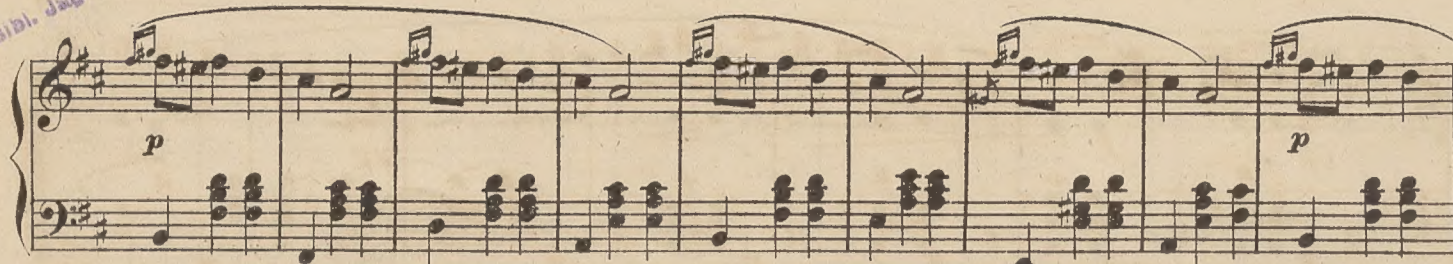
*p poco a poco cresc.*

*p poco a poco cresc.*

Ped. \* Ped. \*



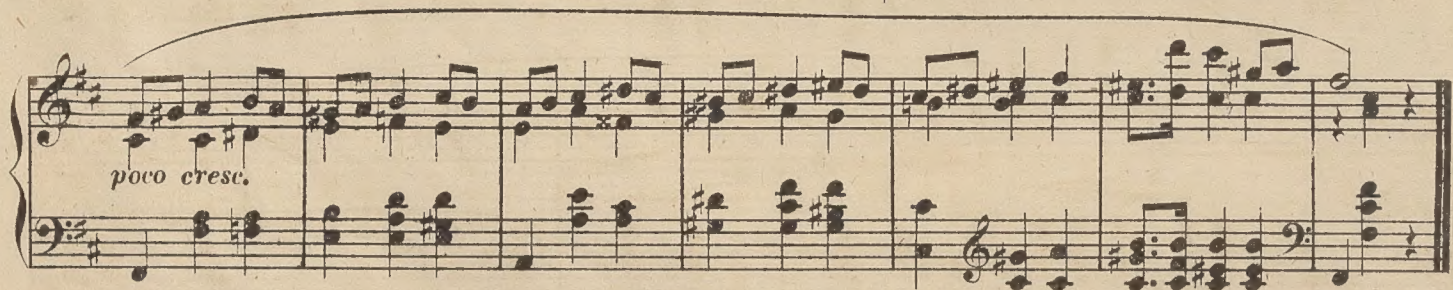
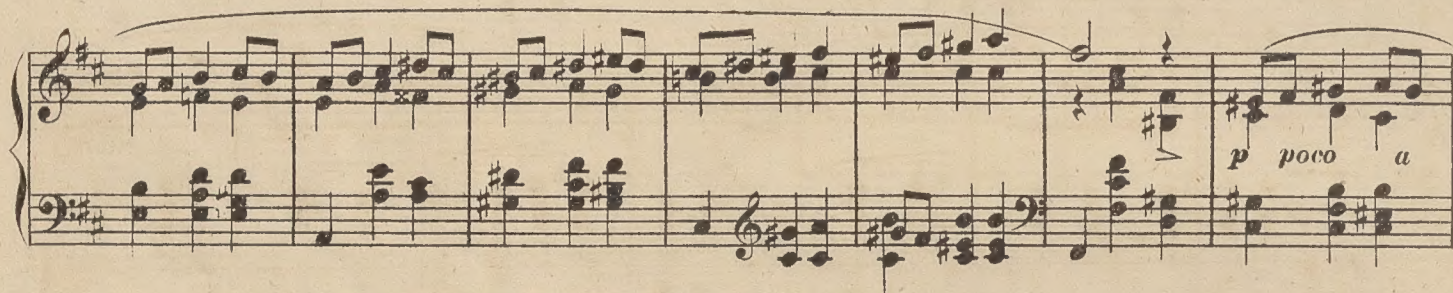
al. Jaz.



Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

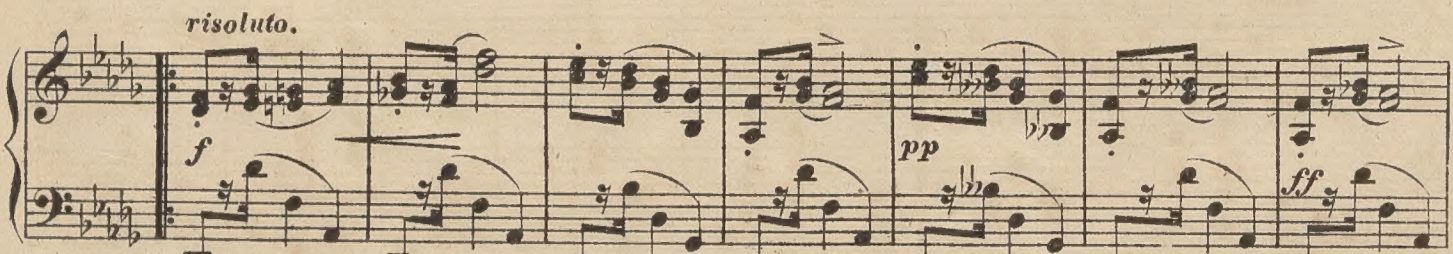
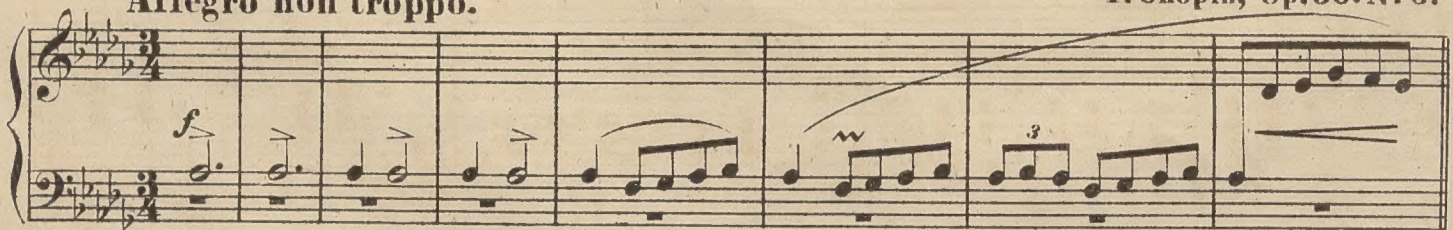


Ped. \* Ped. \*

## MAZURKA XX.

Allegro non troppo.

F. Chopin, Op. 30. N° 3.



Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are *pp*, *f*, and *cresc.*. Performance instructions include *con anima.*, *dolce.*, *tr*, *sotto voce.*, and *legato.*. The piece is marked with *Ped.* and *\** throughout.

*pp* *f* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*con anima.* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

*dolce.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*tr* *sotto voce.* *legato.*

*Ped.* \* *Ped.* \* *Ped.* \*

*f* *cresc.*

*Ped.* \* *Ped.* \* *Ped.* \*



*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f* *f*

Ped. \* Ped. \* Ped. \* Ped. \*

*dim.* *pp* *slent.*

*risoluto.* *f*

Ped. \* Ped. \* Ped. \*

*pp* *ff* *pp* *f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*pp* *f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

C 21



# MAZURKA XXI.

**Allegretto.**

**F. Chopin, Op. 30. N° 4.**

*p* *sotto voce.* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*f* *p* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*tr* *poco riten.* *sempre p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations, including notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#).

**System 1:** Features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *dim.* and *pp*. Pedal markings are present below the bass staff.

**System 2:** Continues the melodic and harmonic development. Dynamics include *f* and *p*. A trill is marked in the treble. Pedal markings are present below the bass staff.

**System 3:** The melodic line becomes more active. Dynamics include *con anima*. Pedal markings are present below the bass staff.

**System 4:** The piece builds in intensity. Dynamics include *cresc.* and *ff*. Pedal markings are present below the bass staff.

**System 5:** The melodic line features a second ending. Dynamics include *p*. Pedal markings are present below the bass staff.

**System 6:** The final system on the page. Dynamics include *ff* and *p*. Pedal markings are present below the bass staff.

At the bottom center of the page, the page number "C 21" is printed.



First system of musical notation. The treble staff contains a melodic line with various ornaments and a *dim.* (diminuendo) marking. The bass staff features a steady eighth-note accompaniment. A *Ped.* (pedal) marking and an asterisk are at the end of the system.

Second system of musical notation. The treble staff continues the melodic line with ornaments. The bass staff has a consistent eighth-note accompaniment. Multiple *Ped.* and asterisk markings are present throughout the system.

Third system of musical notation. The treble staff includes a *p* (piano) dynamic marking and a *f* (forte) dynamic marking. The bass staff continues with eighth-note accompaniment. *Ped.* and asterisk markings are used.

Fourth system of musical notation. The treble staff features a *p* (piano) dynamic marking. The bass staff has eighth-note accompaniment. *Ped.* and asterisk markings are present.

Fifth system of musical notation. The treble staff includes a *p* (piano) dynamic marking, a *poco stretto.* (a little tighter) tempo marking, and an *e - dim.* (e - diminuendo) marking. The bass staff has eighth-note accompaniment. *Ped.* and asterisk markings are present.

Sixth system of musical notation. The treble staff features a *slentando.* (rushing) tempo marking. The bass staff has eighth-note accompaniment. The system concludes with a double bar line.



